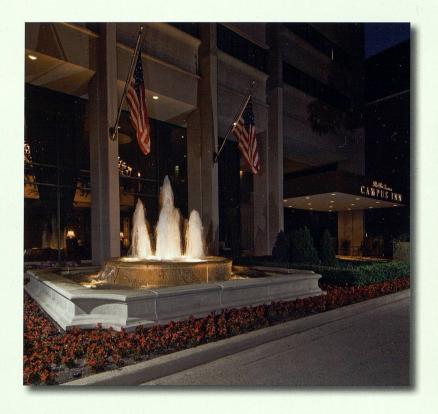
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# university musical society

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#### FROM THE U-M PRESIDENT

elcome to this University Musical Society performance. Since 1879, UMS has been enriching the lives of the people of southeast Michigan, including our students, faculty, and staff, through presentations of the world's finest performers of music, theater, and dance

One of the most significant undertakings in UMS history occurs this winter. For more than



two years, UMS has worked with producers to remount *Einstein on the Beach* on our campus. For most of January, the creators of this transformative 1976 opera—composer Philip Glass, director Robert Wilson, and choreographer Lucinda Childs—are here, along with singers, mu-

sicians, dancers, and crew, preparing the work for its international tour.

This residency provides a tremendous opportunity for our students, faculty, and community to engage with these creative artists. Their stay will conclude with three preview performances at the Power Center January 20–22, representing the first North American presentation of the opera outside of New York City. As people are arriving from throughout the country for this special experience, I am excited we can welcome them to a University committed to celebrating innovators and gamechangers in all fields, including the arts.

The Einstein residency launches Pure Michigan Renegade, a 10-week journey showcasing innovation and experimentation in dance, theater, and music. Pure Michigan Renegade concludes March 22–25 with American Mavericks, a four-day music festival and residency led by Michael Tilson Thomas with the San Francisco Symphony. It includes a roster of musical stars, including U-M alumna Jessye Norman, Emanuel Ax, Jeremy Denk, Meredith Monk, and the St. Lawrence String Quartet. Beyond Ann Arbor, American Mavericks takes place only in San Francisco, Chicago, and at New York's Carnegie Hall

The UMS season ends on April 22 with the annual Ford Honors Program, where UMS and the University recognize world-renowned artists and ensembles that have had a long and deep relationship with us. This year we honor violinist Joshua Bell and the Academy of St. Martin in the Fields, each having appeared five times on our stages over several decades.

I encourage you to attend more UMS events and those offered by the many outstanding arts and cultural organizations of the University. To learn more, visit the University's arts portal, Montage, at www.montage.umich.edu.

Sincerely,

Mary Sne Coleman

Mary Sue Coleman
President, University of Michigan

#### FROM THE UMS PRESIDENT

elcome! Thank you for attending this performance. I hope you'll enjoy the experience and attend other UMS events during the remainder of our 133rd season. You'll find a listing of all of our performances towards the center of this program book.

UMS has a rich history. It began in 1879 when four Ann Arbor church choirs joined forces under the direction of Calvin B. Cady to sing choruses from Handel's *Messiah*. They called the combined choruses the Choral Union. Their rehearsals led to the first Choral Union concert on Tuesday, December 16 of that year, held at the M.E. Church. Henry Simmons Frieze, a distinguished professor of classics and a three-time acting president of the University of Michigan, accompanied the Choral Union on the organ. A year later, the University Musical Society was officially incorporated with Professor Frieze as president.

The program of that first concert is now available online, along with every UMS program throughout our 133-year history. Also available are hundreds of photographs, most of them accompanied by captions and dates. The programs and photos are available online thanks to our friends at the Ann Arbor District Library. The AADL obtained the documents from the University's Bentley Historical Library and digitized them, creating the website that now makes these UMS historical documents available to the public. Check it out at http://ums.aadl.org. We are now in the process of digitizing the remainder of our archives, so stay tuned for a future announcement when more of our history will be accessible online.

UMS is the oldest performing arts presenter in the US affiliated with a university. We are proud of our rich history and pleased that we can share so much of it with you online. We also encourage you to visit our interactive website—www.umsLOBBY.org—where "People are Talking" about UMS performances, educational programs, and other activities. Join the conver-

sation and let us hear from you. You'll also see videos of rehearsals, performances, artist interviews, and audience interviews that we hope will enhance your experience with UMS.

We're planning a very special 12/13 season as UMS will soon commemorate the 100th anniversary of Hill Au-



ditorium. Hill opened on May 14, 1913 with the Chicago Symphony Orchestra and the UMS Choral Union under conductor Frederick Stock as part of the 20th Ann Arbor May Festival. Hill Auditorium is beloved by artists and ensembles everywhere, and we are working hard to plan a season of performances worthy of the hall's world-class reputation. Look for the season announcement this spring.

I hope you'll get in touch with me if you have any questions, comments, or problems related to UMS. If you don't see me in the lobby, send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174. Thanks again for coming to this performance.

Very best wishes,

Kenneth C. Fischer

UMS President

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University of Michigan C.S. Mott Children's Hospital

#### FROM THE UMS BOARD CHAIR

'm delighted to welcome you to this UMS performance in my role as Chair of the UMS Board of Directors. I am honored to serve UMS, one of the oldest arts presenting organizations in the country, now in its 133rd season. I serve along with the 34 elected and ex-officio members of the Board whose names appear on page 114 of this program book. Indeed, UMS has more than 750 volunteers, each providing critical services that contribute to UMS's excellence, including members of the Senate, Advisory Committee, UMS Choral Union, Usher Corps, Teacher Advisory Committee, and our UMS National Council and Corporate Council

The mission of UMS is "to inspire and enrich communities by connecting audiences and artists in uncommon and engaging experiences." In pursuing this mission, we have developed a reputation far beyond southeastern Michigan. The scope of our presentations extends beyond music to include dance and theater. In the fall season we were entertained with Gate Theatre Dublin performing Beckett, the amazing artistry of Yuja Wang, mesmerizing movement by Cloud Gate Dance Theatre of Taiwan, and the sounds of A Night in Treme—something for every taste and interest. This winter, we will have the opportunity to enjoy a range of performances by artists including the Chicago Symphony Orchestra, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, as well as rare preview performances of Einstein on the Beach, and a multi-concert residency with the San Francisco Symphony and Michael Tilson Thomas. We also welcome you to help us conclude our season on Sunday, April 22, 2012 in Hill Auditorium for the Ford Honors Program, which will honor Joshua Bell and the Academy of St. Martin in the Fields. Please open your mind and your soul to these and other similar opportunities.

Speaking of heart-warming opportunities, UMS continues to be committed to creating op-

portunities for younger audiences to have cultural experiences. We provide heavily discounted tickets to students as well as arrange and support special performances for students in K–12 programs. If you ever have the opportunity to attend a UMS youth per-



formance, please arrange to do so. The students express deep and inspiring impressions of a wider world for which they are most appreciative.

We are in the "experience" business. I thank you for attending this performance, and I invite you to attend more UMS performances this season and to support UMS by making a gift. Your support will help UMS continue not only its outstanding presentations but also its award-winning educational programs for people of all ages. There are many ways to contribute to UMS. You'll find more information throughout this program book and on our website at www.ums.org.

Sincerely.

David J. Herzig

Chair, UMS Board of Directors

#### DEAR FRIENDS OF THE PERFORMING ARTS:

his year marks the 40th anniversary of the opening of the Power Center for the Performing Arts. Over the years, the Power Center has provided a flexible venue for music, dance and theater performances of all kinds. It has provided audiences with a comfortable, visually compelling, acoustically correct and technically sophisticated facility to experience performances at the highest level. We both remember how excited we were to experience the Royal Shakespeare Company's back-to-back performances of *Henry VI* and *Richard III* in March, 2001! Such compelling theater would not have been possible without the facilities of the Power Center.

This is exactly what Gene and Sadye Power, Phil's parents, had in mind when they gave the University of Michigan the funds to build the Power Center, which opened in 1971. The idea was to provide a building that could accommodate all varieties of the performing arts, something that was lacking in Ann Arbor at the time. The basic design was originally sketched on the back of an envelope by the renowned architect, Eero Saarinen, just before his death, and carried out by Kevin Roche and John Dinkeloo.

Going all the way back to the Arts Theatre Club and the Dramatic Arts Center — mid 20th century efforts to bring theater-in-the-round to Ann Arbor — our family has been involved in supporting the performing arts of all kinds, especially the theater. Gene Power was one of the founders of the Ann Arbor Summer Festival. And Phil, as a Regent of the University of Michigan and a board member of the University Musical Society, helped launch the distinctive UMS international theater series and residency programs at the University.

Over the years — and in years to come — our family has welcomed opportunities to help sustain the performing arts. In this, special mention must be made of the University Musical Society, one of the crown jewels of our community and of the broader world of the performing arts. It merits the financial support of all of us who cherish the value of artistic expression.

We believe strongly that we do not live by bread alone, and that the arts, culture and the humanities are essential parts of a high quality of life in a thriving community. The remounting of *Einstein on the Beach* and the residency attached to it are perfect examples of the bold experimentation and innovation the Power Center was intended to trigger.

# **UMS/Leadership**

#### CORPORATE AND FOUNDATION LEADERS



#### James G. Vella

President, Ford Motor Company Fund and Community Services



"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our sp

differences among cultures, and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community."



#### Michael A. Finney

President and CEO, Michigan Economic Development Corporation



"Culture and the arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of the University Musical Society because these endeavors greatly enrich the 'quality of place' of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand."



#### Dr. Ora Hirsch Pescovitz

Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System



"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have the University Musical Society as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"



Douglass R. Fox

President, Ann Arbor Automotive

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."





#### Timothy G. Marshall

President and CEO, Bank of Ann Arbor

"Bank of Ann Arbor is pleased to continue its longstanding tradition of supporting the arts and cultural organizations in our town and region. The University Musical Society provides all of us a wonderful and unique opportunity to enjoy first-class performances covering a wide range of artists from around the world. We are proud to continue our support of UMS for the 11/12 season."





Habte Dadi

Manager, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."





**Subir and Malini Chowdhury Foundation** 

Co-Founders, Subir and Malini Chowdhury Foundation "We are proud to support the University Musical Society for its program excellence and enriching our communities and the great State of Michigan."

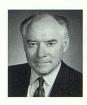
SUBIR & MALINI CHOWDHURY foundation



#### **Bruce Duncan**

Ann Arbor Regional Bank President, Comerica Bank "Comerica is proud to support the University Musical Society. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."





Fred Shell

Vice President, Corporate and Government Affairs, DTE Energy

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."





#### **Edward Surovell**

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 200 employees and sales associates are proud of our nearly 30-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."





#### Nancy and Randall Faber

Faber Piano Institute

"We are proud to support the University Musical Society in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community."





#### David N. Parsigian

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

HONIGMAN

Issa

"In our firm's tradition of supporting major cultural institutions, Honigman has been a long-time supporter of the University Musical Society. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm."



#### Mohamad Issa

Director, Issa Foundation

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor."



Bill Kerby

Owner, Kerby's Kurb Service

"Kerby's Kurb Service has been a part of the University
Musical Society for over a decade. It has been a pleasure
working with the UMS staff and an organization that has
brought world-renowned artists to the local area for the
cultural benefit of many, especially the Ann Arbor community."





#### Tim Gretkierewicz

Michigan Market President, KeyBank

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition."





#### Thomas B. McMullen

President, McMullen Properties

"In the fifth grade, I began taking cornet lessons from

Roger Jacobi, a young man right out of the U-M School
of Music who years later would become President of the Interlochen Arts Academy.

Roger gave me not only love of music, but also deep appreciation for what UMS
does for school kids and adults alike."



#### **Dennis Serras**

Owner, Mainstreet Ventures, Inc.

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."



#### Sharon J. Rothwell

Vice President, Corporate Affairs and Chair, Masco Corporation Foundation

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applied the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."



MASCO

MAINSTREET



Scott Merz

CEO, Michigan Critical Care Consultants, Inc. (MC3) "MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan."





#### Stephen G. Palms

Principal, Miller, Canfield, Paddock and Stone, P.L.C. "Miller Canfield proudly supports the University Musical Society for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community."





Richard L. DeVore

Regional President/Detroit and Southeast Michigan, PNC Bank

"PNC Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."





Larry Hastie and Griff McDonald

Managing Directors,

Retirement Income Solutions, Inc.

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS's successful history and applaud the organization's ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community."



Joe Sesi

President, Sesi Lincoln Volvo Mazda

"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization."





Robert Casalou

CEO, St. Joseph Mercy Hospital

"The performing arts foster physical and spiritual wellness, which parallels Saint Joseph Mercy Health
System's mission of healing body, mind, and spirit for our patients. We are proud to support UMS and the significant role they play in improving the quality of life in our community."





#### John W. Stout

President, Stout Systems

"Music and the arts are key elements in civilizing a culture and raising its standards to the highest levels.

Stout Systems is a proud sponsor of the University Musical Society, a premiere organization serving that cultural need."





#### **Tom Thompson**

Owner, Tom Thompson Flowers

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."





Shigeki Terashi

President, Toyota Motor Engineering & Manufacturing North America, Inc. and Toyota Technical Center "Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."





**Jeff Trapp** 

President, University of Michigan Credit Union
"Thank you to the University Musical Society for enriching
our lives. The University of Michigan Credit Union is proud
to be a part of another great season of performing arts."

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UMS gratefully acknowledges the support of the following foundations and government agencies:

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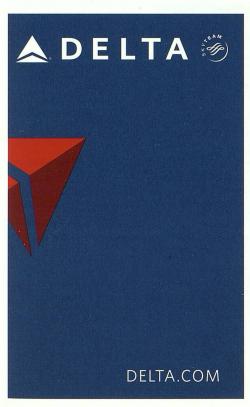
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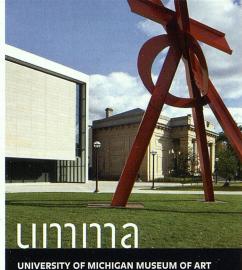
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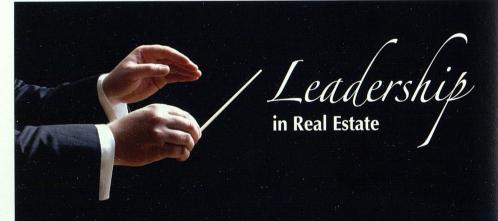
The Center for Chinese Studies offers a broad interdisciplinary MA and dual degree programs in Chinese Studies;

Supports pioneering collaborative research by distinguished faculty and graduate students;

Sponsors conferences, workshops, symposia as well as public lecture series, film series, K-14 outreach and community cultural events.

Center for Chinese Studies • www.ii.umich.edu/ccs chinese.studies@umich.edu http://mblog.lib.umich.edu/CCS/





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Join us in supporting the University Musical Society.

# **UMS/Info**

#### GENERAL INFORMATION

#### **Barrier-Free Entrances**

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

#### **Listening Systems**

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

#### Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111.

#### **Parking**

Please allow plenty of time for parking as the campus area may be congested.

- Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.
- UMS offers valet parking service for Hill Auditorium performances in the 11/12 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$20 fee

for this service. UMS donors at the Concertmaster level (\$7,500) and above are invited to use this service at no charge.

- Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3:00 pm weeknights and all day Saturday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.55/half-hour. All city parking is free on Sunday.
- For up-to-date parking information, please visit www.ums.org/parking.

#### Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and in the Michigan Theater. Refreshments are not allowed in the seating areas.

#### **Smoke-Free University**

As of July 1, 2011, the smoking of tobacco is no longer permitted on the grounds of the University, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

#### **Start Time**

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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#### Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating. Please be sure the Ticket Office has your e-mail address on file.

UMS works with artists to allow a flexible late-seating policy for family performances.

#### UMS TICKETS

#### **Group Tickets**

Treat 10 or more friends, co-workers, or family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15-25% for most performances
- Accessibility accommodations
- Reservations are almost entirely refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of group).
   Complimentary tickets are not offered for performances without a group discount.

For more information, please contact 734.763.3100 or umsgroupsales@umich.edu.

#### **Family-Friendly UMS Performances**

While parents are the best judge of their own children's age appropriateness for UMS events, we are happy to offer recommendations to guide you through our season. If in doubt, feel free to contact the UMS Ticket Office, who will be happy to put you in touch with a staff member with children to discuss whether an event might be appropriate for your family. You may also visit www.ums.org for our recommendations of family-friendly performances. Please remember that children under the age of three are not allowed at regular UMS performances.

#### **UMS Kids Club**

Parents can introduce their children to world-renowned artists through the UMS Kids Club. Open to students in grades 3–12, the UMS Kids Club allows families to purchase up to two tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. For more information, please call 734.764.2538 or sign-up for UMS E-News and check the box for UMS Kids Club.

Family-Friendly Programming and the UMS Kids Club is supported by **TOYOTA** 

#### **Ticket Donations/Unused Tickets**

Unused tickets may be donated to UMS until the published start time of the concert. A receipt will be issued for tax purposes. Please consult your tax advisor. Unused tickets that are returned after the performance are not eligible for a UMS Credit or as a contribution/donation.

#### **Ticket Exchanges**

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost



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or misplaced tickets cannot be exchanged. UMS Credit must be redeemed by April 22, 2012.

UMS now accepts ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published start time. Tickets received less than one hour before the performance will be returned as a donation.

#### STUDENT TICKETS

A variety of discounted ticket programs are available for University students and teenagers. www.ums.org/students

#### **Half-Price Student Ticket Sales**

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit www.ums.org/students, log-in using your U-M uniqname and Kerberos password, and fill out your form. Orders will be processed in the order they are received. The winter semester sale ran from January 8–10, 2012. Please visit www.ums.org/students this summer for the Fall 2012 Half-Price Sale dates.

#### **Rush Tickets**

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

#### **Teen Tickets**

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

#### HOW DO I BUY TICKETS?

In Person: League Ticket Office, 911 North University Ave.

Hours: Mon-Fri: 9am-5pm. Sat: 10am-1pm

By Phone: **734.764.2538** (Outside the 734 area code, call toll-free 800.221.1229)

Online: www.ums.org

By Fax: 734.647.1171

By Mail: UMS Ticket Office, Burton

Memorial Tower, 881 North University Ave.

Ann Arbor, MI 48109-1011

On-site ticket offices at performance venues open 90 minutes before each performance.

#### Arts & Eats

Mix, mingle, and unwind with your friends at Arts & Eats. Your \$15 performance ticket includes exclusive access to a soirée with music, food, and conversation-starters designed to keep you talking long after the curtains close. Tickets are sold at www.ums.org/students or in person at the Michigan League Ticket Office. Limit two Arts & Eats tickets per student.

#### Winter 2012 Arts & Eats:

- Einstein on the Beach, Fri 1/20
- Wayne McGregor I Random Dance, Sat 2/18
- San Francisco Symphony: American Mavericks, Thu 3/22
- Cheikh Lô, Fri 4/13

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#### Gift Certificates

Available in any amount and redeemable for any events throughout our season, delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

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#### MEMBER ORGANIZATIONS

UMS is proud to be a member of the following organizations:

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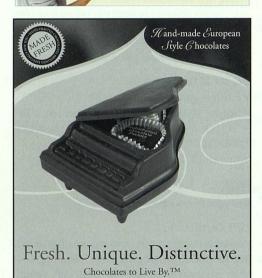
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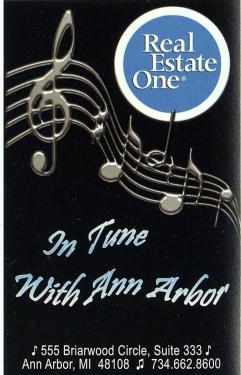
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# UMS/Annals

#### UMS HISTORY

I hrough a commitment to presentation, education, and the creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over the past 133 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879 and this glorious oratorio has since been performed by the UMS Choral Union annually.

Many Choral Union members also belonged to the University, and the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles

Since that first season in 1879, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles. jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 60 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 133-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's Songs of Innocence and of Experience (2004), Shostakovich's Symphony No. 13 ("Babi Yar") with the Mariinsky Orchestra (2006), Orff's Carmina Burana for Maestro Leonard Slatkin's inaugural weekend as Music Director of the Detroit Symphony Orchestra (2008), and Mahler's Symphony No. 2 ("Resurrection") with the San Francisco Symphony and Michael Tilson Thomas (2010).

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from U-M, and endowment income.

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#### **General Information**

On-site ticket offices at performance venues open 90 minutes before each performance.

Children of all ages are welcome at UMS Family and Youth Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

#### While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

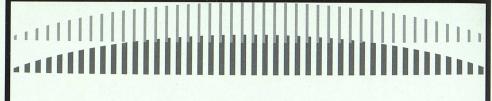
Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbancefree.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

#### **Event Program Book**

Monday, January 23 through Friday, February 10, 2012

| <b>Denis Matsuev</b> Monday, January 23, 7:30 pm Hill Auditorium                           | 3     |
|--|-------|
| <b>Les Violons du Roy</b><br>Saturday, January 28, 8:00 pm<br>Rackham Auditorium           | 9     |
| Sabine Meyer and the Trio di Claron<br>Saturday, February 4, 8:00 pm<br>Rackham Auditorium | ne 15 |
| Chamber Ensemble of the<br>Shanghai Chinese Orchestra<br>Friday, February 10, 8:00 pm      | 21    |



University Musical Society would like to thank the

# Catherine S. Arcure and Herbert E. Sloan Endowment Fund

for its generous sponsorship of this evening's performance.



### The 133rd UMS Season Winter 2012

#### **January**

- 8 National Theatre Live: The Collaborators
- 20-22 Einstein on the Beach
  - 23 Denis Matsuev, piano
  - 28 Les Violons du Roy with Maurice Steger, recorder
  - 29 Hamburg Symphony Orchestra with Francesco Tristano, piano: Messiaen's From the Canyons to the Stars

#### **February**

- 4 Sabine Meyer and the Trio di Clarone
- 10 Chamber Ensemble of the Shanghai Chinese Orchestra
- 12 Michigan Chamber Players
- 16 The Tallis Scholars
- 17 Sweet Honey In The Rock
- 18 Wayne McGregor | Random Dance: FAR
- 19 FELA! (at Music Hall, Detroit)
- 19 National Theatre Live: Travelling Light
- 22 Jazz at Lincoln Center Orchestra with Wynton Marsalis
- 23 Hagen Quartet

#### March

- 9 Chicago Symphony Orchestra with Pinchas Zukerman, violin
- 10 Max Raabe & Palast Orchester
- 15-17 Ex Machina: The Andersen Project
  - 18 National Theatre Live: The Comedy of Errors
- 22–25 San Francisco Symphony with Michael Tilson Thomas, conductor: American Mayericks

#### April

- 5 St. Lawrence String Quartet (NEW DATE)
- 11 National Theatre Live: She Stoops to Conquer
- 12 Zakir Hussain and Masters of Percussion
- 13 Cheikh Lô
- 14 Charles Lloyd New Quartet
- 18 Pavel Haas Quartet
- 19–21 Ballet Preljocaj: Snow White
  - 22 Ford Honors Program: Academy of St. Martin in the Fields with Joshua Bell, violin

#### May

11 Breakin' Curfew



presents

## **Denis Matsuev** Piano

**Program** 

Monday Evening, January 23, 2012 at 7:30 Hill Auditorium • Ann Arbor

Franz Schubert

Sonata No. 14 in a minor, D. 784, Op. posth. 143

Allegro giusto Andante Allegro vivace

Ludwig van Beethoven

Sonata No. 23 in f minor, Op. 57 ("Appassionata")

Allegro assai Andante con moto Allegro non troppo

INTERMISSION

Edvard Grieg

Sonata in e minor, Op. 7

Allegro moderato Andante molto Alla Menuetto, ma poco più lento Finale: Molto allegro

Igor Stravinsky

Three Movements from Petrushka

Russian Dance Petrushka's Room The Shrovetide Fair; Mardi Gras

32nd Performance of the 133rd Annual Season

133rd Annual Choral Union Series

The photographing or sound and video recording of this recital or possession of any device for such recording is prohibited.

This evening's performance is sponsored by the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

Media partnership is provided by WGTE 91.3 FM.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this evening's performance.

Mr. Matsuev appears by arrangement with Columbia Artists Management, LLC

Large print programs are available upon request.

### Now that you're in your seat...

ne often hears an important discovery or a great work of art described as "epoch-making." In music, that adjective has rarely been more applicable than in the case of Beethoven, whose compositions energized an entire century with their tremendous emotional power. Both Schubert and Grieg, whose temperaments were predominantly lyrical, reveal themselves as Beethoven's descendants in their more robustly dramatic moments. Stravinsky, an equally "epoch-making" composer in the 20th century, rebelled against the German tradition epitomized by Beethoven. He did not wear his heart on his sleeve like his predecessors had done, but achieved artistic integrity and reached his listeners in an entirely different way. Hearing his amazing *Petrushka* transcription after three 19th-century sonatas, one will probably have only one question: how is it all possible?

#### Sonata No. 14 in a minor, D. 784, Op. posth. 143 (1823)

Franz Schubert

Born January 31, 1797 in Himmelpfortgrund (then a suburb of Vienna and now a part of that city), Austria

Died November 19, 1828 in Vienna

#### Snapshot of History...

#### In 1823:

- Beethoven completes his Missa Solemnis
- Clement Clarke Moore writes "'Twas the night before Christmas"
- William Sturgeon invents the electromagnet
- The French army invades Spain, ending three years of liberal rule
- Alexander Pushkin begins work on Eugene Onegin

Of all the so-called "Viennese masters," only Schubert was actually born and raised in that city. Surprisingly, the composer of more than 600 art songs (or *lieder*) and 11 piano sonatas did not, for most of his creative life, own a piano. A great deal of Schubert's work was done at a writing table, to be later revised at borrowed pianos in the homes of various friends.

Schubert's music languished for most of the 19th century, due to the widespread belief that the sonata was to be found in the works of Beethoven, and Schubert's distinctive style was looked upon as an anomaly. The great master of *lieder*, it was believed, was incapable of handling extended pianistic composition. Although only a tiny fraction of Schubert's music was published during his lifetime, his solo and chamber music fills a comparatively large space in his instrumental writing. The history of the unpublished manuscripts

is extremely difficult to unravel; many gathered dust for decades on the shelves of his heirs and publishers, while others passed obscurely from one private collector to another until they came into the public domain.

It was not until 1928, in honor of the centenary of the composer's death, that Artur Schnabel wrote in New York's *Musical Courier*, "Schubert's piano sonatas rank with the greatest works of their kind; not even a juxtaposition of Beethoven's masterpieces can obscure their beauty or weaken their emotional power." This pronouncement by such an acclaimed pianist on works that had long been considered historical oddities led to a re-evaluation of Schubert, one of the most prolific composers of all time.

Composed in February, 1823, the Sonata in a minor, Op. 143 is the first of Schubert's mature sonatas, restrained and economical as compared to the great "Wanderer" Fantasy, and yet offering a complete break from the graceful, ornamental style of his earlier sonatas. Schubert's piano writing is often reminiscent of his orchestral thinking and such is the case in the first movement. Here there is a stark contrast—the austere opening theme is offset by the second subject which struck musicologist Alfred Einstein as "visions of paradise." The middle movement is not devoid of orchestral thinking either: the exquisite melody is constantly interrupted by string-like rumbling. A running figure between the hands starts off the final "Allegro vivace" in what could almost be "perpetual-motion" style. This alternates with vet another of Schubert's seemingly inexhaustible melodies until the initial figure is transformed to octaves, bringing the Sonata to an abrupt and fierce conclusion.

Program note by Ileen Zovluck, ©1997 Columbia Artists Management, Inc.

#### Sonata No. 23 in f minor, Op. 57

("Appassionata") (1804)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany Died March 26, 1827 in Vienna

#### Snapshot of History...

#### In 1804:

- Napoleon Bonaparte is proclaimed Emperor of France
- Friedrich Schiller's play William Tell is first performed
- Thomas Jefferson begins his second term as President of the United States
- Beginning of the Lewis and Clark expedition
- German philosopher Immanuel Kant dies in Königsberg at the age of 79

For years Beethoven considered the Sonata in f minor, written 1804–5, to be his greatest sonata. Like the "Eroica" Symphony of the same period, this work reflects a suggestion of heroism; so do his "Waldstein" Sonata and the String Quartets of Op. 59. The subtitle "Appassionata" was added after Beethoven's death, and inappropriately, according to some. Carl Czerny suggested the title would be better applied to the Sonata in E-flat Major, Op. 7, "which he composed in a very impassioned mood." According to Schindler, Beethoven wrote the Op. 57 Sonata straight through during a stay with his friend Count Brunswick, to whom the work is dedicated. Asked to explain the meaning of his "Appassionata" Sonata. Beethoven responded, "Read Shakespeare's Tempest."

The first "Allegro" has a subject based on the arpeggio of f minor. The alternate loud and soft chords convey a feeling of passion and yearning. The second subject, in a major key, is heard in octaves above a rolling accompaniment. Its momentary calm and rest is disturbed by the agitated episodes which follow in the minor key. Throughout the strenuous exposition and development the despairing note is constantly sounded, and the long Coda, although brilliant, maintains the same idea down to a pianissimo close.

In contrast to all this storm and stress is the set of variations which form the second movement. The simple theme upon which it is built is a series of chords in low register. It is as though Beethoven had felt the need of something idyllically restful as

a contrast to the first movement. The variations are succeeded by a restatement of the theme. Then without a break comes the impetuous Finale. A passionate, tumultuous torrent of notes tosses and sparkles from beginning to end. Then follows the Coda, a *presto* of similar character working up to a climax of force and power.

Program note ©1994 Columbia Artists Management, Inc.

#### Sonata in e minor, Op. 7 (1865)

Edvard Grieg Born June 15, 1843 in B

Born June 15, 1843 in Bergen, Norway Died September 5, 1907 in Bergen

#### Snapshot of History... In 1865:

- Schubert's "Unfinished" Symphony is first
- performed, 37 years after the composer's death
- Abraham Lincoln is assassinated
- Mark Twain achieves his first great success with The Celebrated Jumping Frog of Calaveras County
- Wagner's Tristan und Isolde is first performed
- Lewis Carroll publishes *Alice's Adventures in Wonderland*

With a burst of creative activity, Edvard Grieg produced a series of works during the spring and summer of 1865, when he and companion Benjamin Feddersen rented three furnished rooms at an inn at Rungsted on the coast north of Copenhagen. They made tea with an old samovar which Grieg also used for warming his fingers at the piano on the chilly spring mornings. He composed with such concentration that even the noise from the adjacent billiard room failed to disturb him—a remarkable exception to his usual edginess when at work.

During this period, he composed the *Sonata in e minor, Op. 7*, further developing the new, terse manner of the *Humoresker*, Op. 6. The Sonata was published in Leipzig in 1866. In an interview for an English journal in 1894, Grieg commented on the piece:

Whether it was the bewitching surroundings or the bracing air which inspired me, I cannot say. Suffice it that within 11 days I had composed my piano sonata and soon after that, my first violin sonata. I took them both to N. W. Gade, (the Danish composer, to whom the sonata is dedicated). He looked through them favorably, nodded, patted me on the shoulder

and said, 'That is very fine. Now we shall inspect it more closely.'

This was Grieg's first extant essay in sonata form and generally remains his most successful. It has compactness and directness that are absent from the later string sonatas and is celebrated for its distinguished writing for the piano, technically demanding but sidestepping obvious virtuosity.

The first movement begins with a descending four-measure motif spanning nearly an octave-and-a-half and ending on the tritone 'A-sharp.' The brief subsidiary theme in G Major that follows modulates with chromatic lines, serving as an epilogue. The concise development opens with the principal theme's four-measure theme in E Major and uses some lively modulations before the principal key is reaffirmed at the end. The movement concludes with a short con fuoco coda.

The "Andante molto" in C Major is, to some extent, marked by modality and may be linked with folk music. Its short contrasting sections contain striking melodic and harmonic material. The most important, unified, and concentrated movement of the sonata is the third, marked "Alla Mennueto ma poco più lento," with closely profiled thematic material beginning in e minor. This proceeds to a noble, inspired central section in E Major. The "Finale," with a *Molto allegro* tempo is in sonata form and has a stronger sense of unevenness than the preceding "Alla Mennueto." The concentrated coda brings the movement—and with it the sonata—to a fresh conclusion.

Program note by Ileen Zovluck, ©1996 Columbia Artists Management, Inc.

#### Three Movements from *Petrushka* (1921)

Igor Stravinsky Born June 17, 1882 in Oranienbaum, near St. Petersburg, Russia

Died April 6, 1971 in New York

#### Snapshot of History... In 1921

- Prokofiev writes his Piano Concerto No. 3
- Pirandello writes Six Characters in Search of an Author
- Edith Wharton receives the Pulitzer Prize for *The Age of Innocence*
- Millions of people die in the Great Russian famine
- Picasso paints his cubist masterwork *Three Musicians*

Stravinsky composed his second ballet, Petrushka, in 1910; it received its premiere performance on June 13, 1911, when it was staged at the Théâtre du Châtelet in Paris by Sergei Diaghilev's Ballets Russes. Ten years after the immense success of Petrushka, the composer was asked by Artur Rubinstein to transcribe the music for piano, and he readily complied. The task was likely a simple one for Stravinsky. After all, the score had originally been conceived as a Konzertstück for Piano and Orchestra, in which the piano would take the part of "a puppet suddenly endowed with life, exasperating the orchestra with diabolical cascades of arpeggios." It was Diaghilev who saw the dramatic possibilities of the score, and convinced Stravinsky to alter the work and to turn it into a ballet.

Petrushka is the Russian equivalent of Punch, the familiar figure at carnivals, and it is during carnival time in St. Petersburg that the action of the ballet develops. The growing, gathering crowd at the Shrovetide Fair watches a puppet show which presents the three central characters of the ballet: Petrushka, the Ballerina, and the Moor. At the end of the first scene, the three execute the wild "Russian Dance"; the music fits perfectly with the brilliant, jerky movements of the marionettes.

The scene shifts to Petrushka's room, where he is found engulfed by despair; he has fallen in love with the seductive Ballerina. Realizing his own grotesque countenance, the clown entertains little hope that his ardor will be returned. The Ballerina enters the scene and at first is amused, allowing Petrushka's advances; but when the brawny, richly dressed Moor appears, it is evident where the fickle beauty's real interest lies. At the end of this scene, "Petrushka's Room," our hero is humiliated by the Moor, who kicks him out.

One of the most brilliant tone pictures ever painted by Stravinsky (both in the original orchestration and in the present piano realization) is the carnival scene, "The Shrovetide Fair; Mardi Gras," in which the fair (and the ballet) reaches its climax. It requires little effort of the imagination to see the surging crowds, the gay (if heavy-footed) peasants in brightly colored shawls, and the scurrying children—every detail of an old-fashioned street fair. In the midst of this rejoicing, the rivalry between Petrushka and the Moor takes a tragic turn. The puppets escape the show and the Moor kills Petrushka with a single blow of his saber.

Program note ©1994 Columbia Artists Management, Inc. ince winning First Prize at the XI International Tchaikovsky Competition in 1998, **Denis Matsuev** has appeared in hundreds of recitals at the most prestigious and legendary concert halls throughout the world. Mr. Matsuev has also been awarded the State Prize of Russian Federation in Literature and Arts in 2009 and the Dmitry Shostakovich Prize in Music in 2010.

Mr. Matsuev collaborates with the world's best known orchestras, such as the New York Philharmonic, Chicago Symphony, Berlin Philharmonic Orchestra, London Symphony, London Philharmonic, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony, National Symphony, Pittsburgh Symphony, WDR Symphony Cologne, BBC Symphony, Philharmonia orchestra of London, Verbier Festival Orchestra, Filarmonica della Scala, Accademia Nazionale di Santa Cecilia, Orchestre National, de France, Orchestre de Paris, Orchestre Philharmonique de Radio France, and Orchestre National du Capitole de Toulouse.

He regularly appears with the most prominent conductors on the stage today, including Lorin Maazel, Valery Gergiev, Zubin Mehta, Mariss Jansons, Yuri Temirkanov, Kurt Masur, Paavo Jarvi, Leonard Slatkin, Myung-Whun Chung, Antonio Pappano, Semyon Bychkov, Ivan Fischer, Adam Fisher, Gianandrea Noseda, Jukka-Pekka Saraste, James Conlon, Mikhail Pletnev, Vladimir Fedoseyev, Vladimir Spivakov, and Tugan Sokhiev.

Mr. Matsuev is a frequent guest of renowned musical festivals such as the Ravinia Festival and the Hollywood Bowl in the US, BBC Proms and Edinburgh International Festival in Great Britain, Schleswig-Holstein, Rheingau, Festspielhaus Baden-Baden in Germany, Chopin Festival in Poland, Maggio Musicale Fiorentino in Italy, Les Choregies d'Orange and Festival de la Rogue d'Antheron in France, Verbier and Montreux Festivals in Switzerland, Enescu Festival in Romania, Budapest Spring Festival in Hungary, and Stars of the White Nights Festival in Russia.

Denis Matsuev's debut recital at Carnegie Hall in November 2007 was recorded live by Sony BMG and released as *Denis Matsuev—The Concert at Carnegie Hall. The New York Times* praised his performance, "...his poetic instincts held fast in tender moments, with trills as thrillingly precise as one might ever hope to hear."

In December 2007, Alexander Rachmaninoff, grandson of Sergei Rachmaninoff, chose Mr. Matsuev to perform and record unknown pieces



**Denis Matsuev** 

on the composer's own piano at the Rachmaninoff house "Villa Senar" in Lucerne. Subsequently, Sony BMG released *Unknown Rachmaninoff*, which has received strong positive reviews praising Mr. Matsuev's execution and creativity. In October 2008, at the personal invitation of Alexander Rachmaninoff, Mr. Matsuev was named Artistic Director of the Sergei Rachmaninoff Foundation.

Mr. Matsuev is the Artistic Director of Annecy Classics Festival in France, Stars on Baikal Musical Festival in Irkutsk, Siberia, and the internationally recognized Crescendo Festival. Mr. Matsuev is the president of the charitable foundation New Names that supports music education for children in regions of his native Russia.

#### **UMS** Archives

his evening's recital marks Denis Matsuev's second appearance under UMS auspices. Mr. Matsuev made his UMS debut last season as piano soloist in Rachmaninoff's *Piano Concerto No. 3* with the Mariinsky Orchestra under the baton of Valery Gergiev in October 2010 at Hill Auditorium.

UMS would like to thank

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presents

# Les Violons du Roy

Bernard Labadie, *Conductor* Maurice Steger, *Recorder* 

#### **Program**

Saturday Evening, January 28, 2012 at 8:00 Rackham Auditorium • Ann Arbor

George Frideric Handel

Concerto Grosso in B-flat Major, Op. 6, No. 7, HWV 325

Largo

Allegro

Largo

Andante

Hornpipe

Georg Philipp Telemann

Suite in a minor for Treble Recorder, Strings, and Basso Continuo, TWV 55: a2

Overture

Les Plasirs I / Les Plasirs II

Air à l'Italien. Largo

Menuet I / Menuet II

Réjouissance. Viste

Passepied I / Passepied II

Polonaise

Mr. Steger

INTERMISSION

#### Giuseppe Sammartini

### Concerto in F Major for Soprano Recorder, Strings, and Basso Continuo

Allegro Siciliano

Allegro assai

Mr. Steger

Francesco Geminiani

Concerto Grosso No. 12 in d minor, "La Follia" (after Corelli)

Geminiani

Recorder Concerto in F Major (after Corelli, Op. 5),

with ornamentation by eminent masters Prelude: Largo

Allemande: Allegro Sarabande: Largo Gigue: Allegro Gavotte: Allegro

Mr. Steger

33rd Performance of the 133rd Annual Season

49th Annual Chamber Arts Series

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This evening's performance is sponsored by Jerry and Gloria Abrams.

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Les Violons du Roy would like to thank the following partners: Conseil des arts et des lettres Québec; Foundation des Violons du Roy.

Les Violons du Roy appear by arrangement with Opus 3 Artists, New York, NY.

Large print programs are available upon request.

#### The Recorder: Birth and Renaissance of an Instrument

he recorder, which first appeared in 13th-century Europe in the days of troubadours and minstrels, entered its golden age in the Renaissance. It was not only a mainstay of court musicians in the 15th and 16th centuries, but popular among aristocratic amateurs as well, including Henry VIII of England. Joining together in consorts, recorder players would perform dance music and works borrowed from the choral repertoire, such as polyphonic songs. The instrument also came into its own as a solo instrument, as evidenced by the growing repertoire of virtuosic "diminutions" (variations) on popular songs.

But the recorder's round, extremely soft timbre was ill-suited to the new Baroque concertante style that emerged in the 17th and 18th centuries. To adapt the instrument to changing tastes, it underwent a makeover of sorts in Italy, as well as in the Parisian workshops of the famed Hotteterre family. The recorder, which had been crafted in one piece since the Middle Ages, would henceforth be built in three sections, with tenon joints to facilitate tuning. The bore was also reconfigured to produce a clearer, somewhat louder sound, allowing it to serve as a solo instrument in an ensemble setting.

Attesting to the success of these adaptations, Monteverdi, Lully, Purcell, Bach, and Handel incorporated twin recorders alongside other woodwinds in a wide range of orchestral works for the theater and church. Bach, for example, wrote recorder parts for 19 of his cantatas, as well as his *St. Matthew Passion*, while Handel wrote twin recorders into no less than 90 of his arias. Orchestras of the day often featured both recorders and their future rival, the flute. They were used to evoke shepherds, supernatural scenes, sleep, death, birds—even bubbling brooks.

The period of 1690 to 1750 was the recorder's undisputed heyday, both as a solo and orchestral instrument. The late Baroque era gave birth not only to chamber works—sonatas and trio sonatas—but to recorder concertos and concerti grossi that showcased the instrument. Composers who wrote prominently for the recorder include Bach, Handel, Sammartini, Alessandro Scarlatti, Telemann, Veracini, and Vivaldi. Bach, who left no known solo pieces for recorder, nonetheless gave us a number of truly memorable passages for the instrument in two of his concerti grossi, the *Brandenberg Concertos, Nos. 2* and 4.

#### Concerto Grosso in B-flat Major, ("Hornpipe"), Op. 6, No. 7, HWV 325

George Frideric Handel Born February 23, 1685 in Halle, Germany Died April 14, 1759 in London

In England, Italian instrumental music enjoyed considerable popularity beginning around 1710, both in concert performance and among amateur musicians. The eclectic and rather conservative English preferred the concerti grossi of Arcangelo Corelli (1653-1713) to the more modern concertos of the Venetian Vivaldi (1678-1741). Indeed, Francesco Geminiani (1687-1762), a composer and Corelli disciple, led a brilliant career in London, faithfully perpetuating the style made famous by his Roman inspiration. London publisher John Walsh, who released two collections of Geminiani's concertigrossi in 1732, is said to have pressed Handel to capitalize Corelli's accomplishments. Handel, who had met Corelli during a stay in Rome, published an initial set of six concerti grossi, Op. 3, with Walsh in 1734. In 1740, his 12 Op. 6 concertos were released. Today, this second set is considered one of the finest examples of the concerto grosso form, alongside the works of Corelli and Bach's celebrated Brandenberg Concertos. Op. 6 is characterized by a remarkable synergy between Handel's intensely personal style and the spirit of Corelli.

#### Suite in a minor for Treble Recorder, Strings, and Basso Continuo, TWV 55: a2

Georg Philipp Telemann Born March 14, 1681 in Magdeburg, Germany Died June 25, 1767 in Hamburg

After falling into relative obscurity for a centuryand-a-half, Telemann's music enjoyed a major resurgence in Germany in the 1930s. One of the first works to resurface during this period was his *Suite in a minor for Recorder and Strings*, which gained immense popularity in the 1960s. Half of the movements in the suite have parts written for two recorders. In this work, courtly French dance stylings combine with Italian-inspired melodies and, as is often the case with Telemann, a smattering of Polish folk touches.

#### Concerto in F Major for Soprano Recorder, Strings, and Basso Continuo

Giuseppe Sammartini Born January 6, 1693 in Milan, Italy Died November 1751 in London

The recorder was much in vogue in London from 1715 until around 1735. Concertos by English composers such as William Babel, John Baston, and Robert Woodcock were popular not only in concert halls but in theaters as well, where they were performed as musical interludes between acts. Milanese composer Giuseppe Sammartini helped fuel the city's love affair with the recorder. Sammartini arrived in England in 1728 or 1729, preceded by his reputation as a recorder virtuoso. There he presented London audiences with this Concerto in F Major, a work infused with Vivaldi influences and gallant character.

#### Concerto Grosso No. 12 in d minor, "La Follia" (after Corelli)

Francesco Geminiani Born December 5, 1687 in Lucca (baptized), Italy Died September 17, 1762 in Dublin

After studying in Rome with Arcangelo Corelli (1753-1713) and Alessandro Scarlatti (1660-1725). Francesco Geminiani worked for several years as a violinist and composer in his native town of Lucca, as well as in Parma. Like many Italians before him, he traveled to England, where Italian music had achieved immense popularity. Both Geminiani's talent and reputation as a disciple of the famed Corelli allowed for a stellar career as a solo violinist and composer. In 1731, he founded a subscription concert society that both his own concerti grossi and the transcriptions of works by Corelli were performed. Geminiani had quickly realized that the English, with their love of Italian composers, were infatuated with the Roman master. The Concerto Grosso No. 12 in d minor is a chamber orchestra transcription of the last of Corelli's Op. 5 violin sonatas—a series of variations on "La Follia," an immensely popular melody in the Baroque era.

#### Recorder Concerto in F Major (after

Corelli, Op. 5), with ornamentation by eminent masters

Geminiani

It was not unusual in 18th-century London for recorder virtuosos to perform works from the popular string repertoire on their instrument, adapting them as necessary. As a connoisseur of England's Baroque music scene, Maurice Steger pays homage to this tradition this evening. Joining with the string ensemble for a concerto grosso, he will perform the *concertante* part normally played by the solo violin. The concerto grosso in question is a Francesco Geminiani orchestration of a Corelli sonata.

Program notes by Pierre Grondines.

ccording to *The Independent*, **Maurice**Steger is "the world's leading recorder virtuoso." With a repertoire focused on early music, Mr. Steger is a sought-after soloist amongst leading early music period instrument ensembles.

A major portion of Mr. Steger's artistic activities is devoted to recitals accompanied by harpsichord or small chamber orchestras. But Maurice Steger is no stranger to contemporary music: he premiered two solo concertos for recorder and orchestra and has performed Rodolphe Schacher's musical fairvtale *Tino Flautino* over 50 times.



Maurice Steger

hoto: Priska Ketterner

After studying with Marcus Creed in Stuttgart and upon the encouragement of Reinhard Goebel, Maurice Steger has also been conducting for a number of years. In his position as the Baroque Music Director at the Zurich Chamber Orchestra, he has developed and conducted concerts from the Baroque and Classical periods.

Among his many CD releases, the Telemann flute quartets (Deutsche Grammophon/Archiv), sonatas by Sammartini, Telemann's suites and concerto for recorder (harmonia mundi), as well as Vivaldi's concertos for recorder are particularly notable. Several recordings, among them the album *Venezia 1625* and *Mr. Corelli in London* (harmonia mundi), have received important international awards and acclaim.

ecognized internationally for his expertise in 17th- and 18th-century repertoire, **Bernard Labadie** is the founder of Les Violons du Roy and La Chapelle de Québec. For over 27 years, he has led each ensemble during the regular season in Quebec City and Montreal, on tour through North America and Europe, and on over 15 recordings for the Virgin Classics, Dorian, and ATMA labels.

Highly sought after as a guest conductor, Bernard Labadie regularly appears with some of North America's most prestigious orchestras in cities such as Chicago, New York, Boston, Philadelphia, Cleveland, San Francisco, Los Angeles, St. Louis, Houston, and Toronto. In 2009, he made his Metropolitan Opera debut with Mozart's *The Magic Flute*.

In Europe, he has taken to the podium with Amsterdam's Concertgebouw Orchestra, the Bavarian Radio Symphony, and the Radio-France Philharmonic Orchestra, and conducted at the Liceu in Barcelona. He is also a regular guest with



**Bernard Labadie** 

the Melbourne Symphony Orchestra and the Malaysian Philharmonic Orchestra.

Period instrument orchestras are also calling upon Bernard Labadie with increasing frequency. He will be a frequent guest with the Academy of Ancient Music in coming seasons, and has been hailed for his appearances with the Orchestra of the Age of Enlightenment, The English Concert, and Collegium Vocale Gent.

As a leading ambassador for music in his native city of Quebec, Mr. Labadie was made an Officer of the Order of Canada in 2005 and a knight of Ordre national du Québec in 2006. In 2008, he received the Banff Centre's National Arts Award for his contribution to the development of the arts in Canada, as well as an honorary doctorate from Laval University.

es Violons du Roy borrows its name from the renowned string orchestra of the court of the French kings. The group, comprised of 15 core members, was assembled in 1984 by music director Bernard Labadie and specializes in the vast repertoire of music for chamber orchestra. Although the ensemble plays on modern instruments, its approach to the works of the Baroque and Classical periods has been strongly influenced by current research into performance practice in the 17th and early-18th centuries; in this repertoire Les Violons du Roy uses replicates of period bows. The orchestra has been widely acclaimed for its exceptional energy, brilliance, and vitality. In recent seasons, under the leadership of first guest conductor Jean-Marie Zeitouni, the orchestra has begun a more in-depth exploration of 19th- and 20th-century repertoire.

Les Violons du Roy has resided at the Palais Montcalm, the heart of the music scene in Quebec City, since 2007. The orchestra is renowned throughout Canada thanks to numerous concerts and recordings broadcast by Société Radio-Canada and CBC, and its regular presence at music festivals. Les Violons du Roy first performed in Europe in 1988 and has since given dozens of concerts in France, Germany, England, Spain, and the Netherlands with internationally renowned soloists including Magdalena Kožená, David Daniels, and Vivica Genaux. The orchestra has twice been asked to perform at the Concertgebouw in Amsterdam. It again toured Europe in November 2011 with pianist Alexandre Tharaud.

Since its first performance in Washington in 1995, Les Violons du Roy has extended its performance network in the US, making regular stops in New York, Chicago, and Los Angeles, and is now represented by the Opus 3 Artists agency. A recent highlight includes a US tour to both Carnegie Hall in New York and the Walt Disney Concert Hall in Los Angeles, where the orchestra performed Handel's *Messiah* and Bach's *Christmas Oratorio* with La Chapelle de Québec and an outstanding array of soloists (Rosemary Joshua, David Daniels, Jan Kobow, Andrew Foster-Williams, and Joshua Hopkins).

Les Violons du Roy's 22 recordings have earned acclaim, distinctions, and awards at national and international levels. Two of the 12 recordings released by Dorian (Handel's Apollo e Dafne and Mozart's Requiem) have earned Juno Awards. The association with Quebec label ATMA has given way to six CDs since 2004, including: Water Music, the 2008 Felix Award-winning album recorded in the Raoul-Jobin Hall: Piazzolla, conducted by Jean-Marie Zeitouni and winner of a Juno Award in 2006: and 2010's Britten, Les Illuminations with soprano Karina Gauvin. The group's first collaboration with the multinational Virgin Classics label led to the fall 2006 release of a compilation of cantata arias by Handel and Hasse with US mezzo-soprano Vivica Genaux. Two other Virgin Classics releases in 2011 feature C.P.E. Bach's cello concertos with the Norwegian cellist Truls Mørk and J.S. Bach's keyboard concertos with the French pianist Alexandre Tharaud. The most recent recording, presenting arias by Mozart, Haydn, Gluck, and Graun with the contralto Marie-Nicole Lemieux, was produced for the Naïve label. Les Violons du Roy is a proud member of Orchestras Canada, the national association representing Canada's orchestras.

#### **UMS Archives**

his evening's performance marks Les Violons du Roy and Bernard Labadie's second appearances under UMS auspices. The orchestra and Maestro Labadie made their UMS debuts in March 2001 in a concert featuring countertenor soloist David Daniels at St. Francis of Assisi Catholic Church.

#### Les Violons du Roy

Bernard Labadie, Conductor

#### Violin I

Nicole Trotier, *Soloist* Michelle Seto Maud Langlois Noëlla Bouchard

#### Violin II

Pascale Giguère, *Soloist* Véronique Vychytil Pascale Gagnon Angélique Duguay

#### Viola

Annie Morrier Jean-Louis Blouin

#### Cello

Benoît Loiselle Raphaël Dubé

#### **Double Bass**

Raphaël McNabney

#### Harpsichord

Richard Paré

#### Archluth

Sylvain Bergeron

#### Orchestra Personnel and Production Manager Michel Robitaille

**Orchestra Personnel and Production Assistant**Fanie Bourgault

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presents

# Sabine Meyer and the Trio di Clarone

Sabine Meyer, Clarinet and Basset Horn Wolfgang Meyer, Clarinet and Basset Horn Reiner Wehle, Clarinet and Basset Horn

#### Program

Saturday Evening, February 4, 2012 at 8:00 Rackham Auditorium • Ann Arbor

Wolfgang Amadeus Mozart, Arr. Anonymous, from the late-18th century Three Arias from Le nozze di Figaro, K. 492

(for three basset horns)
Susanna: Al desio di chi t'adora (K. 577)

Cherubino: Voi che sapete Figaro: Non più andrai

Francis Poulenc

**Sonata for Two Clarinets** 

Presto Andante

Vif

Igor Stravinsky

Three Pieces for Clarinet

Johann Sebastian Bach, Arr. Rainer Schottstädt French Suite No. 5, BWV 816 (for two clarinets and basset horn)

Allemande

Courante

Sarabande Gavotte

Bourée

bouree

Loure

Gigue

INTERMISSION

Mozart

Divertimento I for three basset horns, K. 439b

Allegro

Menuetto Allegretto

Adagio

Menuetto Rondo

Allegro

Carl Philipp Emanuel Bach

Duet for Two Clarinets in C Major, Wq. 142 (H. 636)

Wolfgang Amadeus Mozart, Arr. Schottstädt Four Arias from Così fan tutte, K. 588 (for three basset horns)

Fiordiligi: Come scoglio immota resta

Despina: In uomini, in soldati Ferrando: Un aura amorosa

Ferrando/Guilelmo/Don Alfonso: Una bella serenata

35th Performance of the 133rd Annual Season

49th Annual Chamber Arts Series

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Media partnership is provided by WGTE 91.3 FM.

Sabine Meyer and the Trio di Clarone appear by arrangement with Marianne Schmocker Artists International.

Large print programs are available upon request.

**Arias from Le nozze di Figaro, K. 492** (1786) **and Così fan tutte, K. 588** (1790)

Wolfgang Amadeus Mozart,

Arr. by an anonymous author from the late-18th century (Figaro) and Rainer Schottstädt (Così) Born January 27, 1756 in Salzburg, Austria Died December 5, 1791 in Vienna

There is no better indication of the early popularity of Mozart's operas than the number of arrangements made of them during the composer's lifetime and after. Mozart himself acknowledged this practice when, in the Act II finale of *Don Giovanni*, he playfully inserted a quote of "Non più andrai" from *Le nozze di Figaro* in such a popularized version. In instrumental arrangements, the operatic melodies reached a wide audience far beyond the operagoing public, and gave both players and listeners a great deal of pleasure whenever this music was played.

Tonight's operatic selections include one relative rarity: "Al desio di chi t'adora" (K. 577), which is not normally performed at the opera today. This aria, scored by Mozart with two solo basset horns, was composed for a 1789 revival of *Figaro*. It is a more brilliant showpiece replacing Susanna's mysteriously intimate Act IV aria, "Deh vieni, non tardar." The other two selections (the adolescent Cherubino's lovelorn "Voi che sapete" from Act II and Figaro's famous, mock-heroic "Non più andrai" from Act I) will be immediately recognized. (The arrangements were first published in the same print from the early-19th century, which also contains the divertimentos for two clarinets and basset horn.)

The arrangements from *Così* are by Rainer Schottstädt, a prominent contemporary bassoonist based in Cologne. The excerpts (all from Act I) include Fiordiligi's bravura aria "Come scoglio," Despina's coquettish "In uomini," Ferrando's effusive "Un aura amorosa," and the trio "Una bella serenata." In the last number, Ferrando and Guglielmo express their confidence in the face of Don Alonso's cynical challenge: they firmly believe that nothing can ever shake the loyalty and fidelity of their fiancées, Dorabella and Fiordiligi, and they will have cause to celebrate when the test is over.

#### Sonata for Two Clarinets (1918, rev. 1945)

Francis Poulenc Born January 7, 1899 in Paris Died January 30, 1963 in Paris

At the age of 19, Poulenc was already earning attention as a young composer from the circle of Erik Satie. Although he had only begun composing seriously the year before, his *Rapsodie nègre* had become something of a sensation, and his career was on the rise. Understandably, Poulenc was very unhappy when he was called up for military service in January 1918, during the last year of the war. Fortunately, he was not sent to the front and was able to compose rather prolifically while wearing the uniform. One of the most successful products of these difficult months was the *Sonata for Two Clarinets*, one of Poulenc's first works to be published.

It is quite obvious that the young Poulenc was very much under Stravinsky's spell when he wrote the present work. Stravinsky had recently completed his *Berceuses du chat* (The Cat's Lullabies) for voice and three clarinets, and that work may have exerted a specific influence (the *Three Pieces for Clarinet* were written the same year as the Poulenc sonata, so there could be no question of a direct connection).

In his 1993 monograph on Poulenc, English musicologist Wilfrid Mellers offered a succinct description of this six-minute gem: "In the 1918 Sonate the two clarinet-pipers chortle like mountebanks at a Petrouchka-style fair in the quick movements, while in the slow movement they lament in peasant monotone."

#### Three Pieces for Clarinet (1918)

Igor Stravinsky Born June 17, 1882 in Oranienbaum, near St. Petersburg, Russia Died April 6, 1971 in New York

Among the numerous instrumental and vocal miniatures Stravinsky composed during and shortly after World War I, these pieces stand out by their scoring for a single, unaccompanied melody instrument, one that, moreover, could play no double-stops like string instruments could, effectively precluding any kind of harmonic writing. Nevertheless, Stravinsky (for whom it was a matter of artistic philosophy to draw inspiration

from limitations) managed to put his unmistakable personal stamp on the piece. The rhythmical expansions and contractions in mixed meter recall such works as the earlier Rite of Spring and the later Symphonies of Wind Instruments. Stravinsky combined these rhythmic maneuvers with a lyrical exploration of the clarinet's sensuous lower register. The second piece is the only instance in Stravinsky's entire output to dispense with barlines. Eric Walter White, in his detailed survey of Stravinsky's works, described this movement as being "in an improvisatory vein, with fast-flowing arpeggios and arabesques, framing a slower, guieter, lowerpitched middle section." The last piece is again a study in mixed meters, but this time the tempo is fast, and the action takes place predominantly in the instrument's shrill upper register.

Stravinsky dedicated this work to Werner Reinhart, a Swiss industrialist and amateur clarinetist who sponsored L'histoire du soldat in 1918.

#### French Suite No. 5, BWV 816

(for two clarinets and basset horn) (1723) Johann Sebastian Bach. Arr. Rainer Schottstädt Born March 21, 1685 in Eisenach, Germany Died July 28, 1750 in Leipzig

J.S. Bach's musical thinking was predominantly contrapuntal, even when he was writing in the dance forms of his day. He may well be writing melodies with accompanying harmonies for a keyboard instrument, but he still leads the top, middle, and bottom voices as though intended for different players. Therefore, a work like the French Suite No. 5 lends itself surprisingly well for arrangement as an ensemble piece. Such a performance stresses the independence of the individual voices, which is the main idea behind the art of counterpoint.

Like all the French suites, No. 5 begins with an "Allemande" in which the dance character is much attenuated, with the emphasis on a continuous motion in 16th-notes. The same kind of motion is typical of the "Courante" as well, but now the tempo is faster and the 3/4 meter conveys a stronger dance feel. The "Sarabande" is a slow movement in 3/4 meter, made eminently danceable by the symmetrical structure of the musical phrases. The "Gavotte" and the "Bourrée" are both fairly straightforward fast dances in duple meter, but the

next movement, the "Loure," is again slow, and introduces actual contrapuntal imitation for the first time in the suite. The "Loure" is, in essence, a slow form of the gigue, and is here followed by a fast gique which, in fact, is the last movement of every Baroque suite. The present "Gigue" takes the form of a full-fledged fugue in three parts, or rather two fugues, because the second half of the piece is really a new fugue where the theme of the first fugue is inverted (that is, turned upside down, with ascending intervals becoming descending and vice versa). Contrapuntal writing, then, gradually takes over the entire suite.

#### Divertimento I for three basset horns, K. 439b (1783-88)

Mozart

There are a total of 25 short pieces for two clarinets and basset horn that Mozart composed during the final decade of his life. It was probably the publisher, Nikolaus Simrock in Bonn, who grouped them together in five "serenades," each containing five movements. (Another source calls the works "divertimentos," the title chosen by the modern editors of the pieces.) The movement sequence is fast-minuet-slow-minuet-fast; each movement is fairly short in duration and extremely simple in texture. Yet even when he wrote such relatively unassuming miniatures, Mozart gave ample evidence of his incomparable mastery.

#### Duet for Two Clarinets in C Major, Wq. 142 (H. 636) (unknown composition date)

Carl Philipp Emanuel Bach Born March 8, 1714 in Weimar, Germany Died December 14, 1788 in Hamburg

Credit for the invention of the modern clarinet usually goes to Johann Christoph Denner (1655-1707), who introduced some substantial improvements upon the Baroque chalumeau. Composers soon adopted the new member of the woodwind family; most notable from the Baroque era are the concertos by Antonio Vivaldi. Although J. S. Bach is not known to have used the instrument, Handel occasionally did. And Bach's second son, Carl Philipp Emanuel, one of the most original and forward-looking composers of his generation, wrote several sonatas and other works for clarinet.

There have been claims that the present *Duet* was originally written for a musical clock, yet the manuscript that has come down to us definitely assigns it to two clarinets. The duet is in two movements (slow–fast) and probably dates from the final period of Bach's life when he served as director of music for the city of Hamburg.

Program notes by Peter Laki.

The music enthusiast may certainly know the basset horn, a rare instrument in the clarinet family whose dark tone is featured in Mozart's *Requiem*, K. 626. The clarinet player, however, also knows this instrument as a rather difficult one: it is often challenging to master both technically and in terms of intonation. A trio of basset horns may have been unthinkable had it not been for Mozart and his five *Divertimenti* written for this particular instrumentation.

Mozart seemed to have had a particular infinity for the basset horn during his final years. Although many of his compositions with basset horn have fallen into near oblivion today, some even believe that the basset horn was his favorite instrument. The five above-mentioned *Divertimenti* (K. 439b) survived, but only as an arrangement for two clarinets and bassoon.

Sabine Meyer, Wolfgang her brother, and clarinet player Reiner Wehle formed the **Trio di Clarone** in 1983, sparked by their interest in how the original *Divertimenti* might have sounded. As the five *Divertimenti* of Mozart could not form a complete concert program, the trio was faced with the challenge of compiling their concert repertoire. Rather than include compositions of lesser quality by Mozart's contemporaries, they decided to contrast Mozart's ingenious works with important compositions of the present day.

This juxtaposition of Mozart and contemporary works soon became a success. Regular concert appearances in Germany and other European countries as well as numerous broadcast recordings and appearances on television have made Trio di Clarone quickly popular. Tours have brought them to the US, Africa, Japan, and China.

In their effort to perform seldom-heard original pieces, Trio di Clarone occasionally collaborates with other musicians, allowing the presentation of truly rare and interesting programs, including



Sabine Meyer and the Trio di Clarone

pieces for three singers and three clarinet players or works for three clarinets and piano. To celebrate their 10th anniversary, Trio di Clarone collaborated with well-known American jazz clarinettist Eddie Daniels in a cross-over program, which was released on CD as *Blues for Sabine* by EMI Classics.

In 2000, Trio di Clarone toured with German jazz clarinettist Michael Riessler for promotion of Bach 2000, which was also released by EMI Classics as Bach in 1 Hour. The trio has also collaborated and recorded with French hurdy-gurdy player, Pierre Charial, on their piece entitled Paris Mécanique. Their most recent project, released in summer 2009, is Invitacion al Danzon with Paquito D'Rivera.

#### **UMS Archives**

his evening's concert marks Sabine Meyer's fourth appearance under UMS auspices. Ms. Meyer made her UMS debut in November 2002 in a concert with violinist Gidon Kremer and pianist Oleg Maisenberg at Rackham Auditorium. She most recently appeared in Ann Arbor in collaboration with the Tokyo String Quartet in October 2008 at Rackham Auditorium.

UMS welcomes Wolfgang Meyer and Reiner Wehle who make their UMS debuts this evening. University Musical Society would like to thank the

Confucius Institute at the University of Michigan

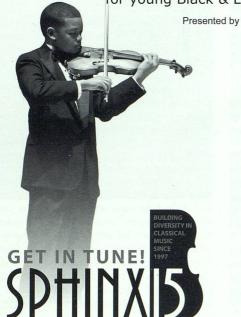
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presents

## Chamber Ensemble of the Shanghai Chinese Orchestra

Wang Fujian, Artistic Director and Conductor

Program

Friday Evening, February 10, 2012 at 8:00 Rackham Auditorium • Ann Arbor

Wang Fujian

Xie Pena

Hua Yanjun, Adapted by Wang Fujian

Fujian

Jian Ying

Traditional, Arr. by Fang Yu and Qiao Haibo

**Traditional** 

Tana Jinpina

Traditional

Relic

**Drum Fantasia** 

Moon's Reflection on Er-Quan

In the Still of the Night

The Silk Road

Autumn Yearning by the Dresser

The Rainbow Skirt and the Feathered Coat

Jijiruling

Moonlight on the Spring River

Tonight's program is approximately 120 minutes in duration and is performed with one intermission.

36th Performance of the 133rd Annual Season

49th Annual Chamber Arts Series

The photographing or sound and video recording of this performance or possession of any device for such recording is prohibited.

This evening's performance is sponsored by the Confucius Institute at the University of Michigan.

The 2012 national tour of the Chamber Ensemble of the Shanghai Chinese Orchestra is also part of a major, multi-year cultural exchange with Minneapolis-based Arts Midwest, the Chinese Ministry of Culture, and the US Major University Presenters' Consortium. Support for this tour has been provided by the Ministry of Culture, People's Republic of China.

Special support for this residency is from Arts Midwest's Performing Arts Fund.

Media partnership is provided by WGTE 91.3 FM

Large print programs are available upon request.

#### Relic (2009)

Wang Fujian

This piece uses the gugin and xiao, two classical Chinese instruments, to represent the gallant and magnificent warriors of the past.

#### Drum Fantasia (2006)

Xie Peng

Strong rhythm, fast melody, and a variety of percussive sounds blend to explore the humor and fun of Chinese drums. The music is a frolic between musicians and drums that reminds us of the happy days of our childhood.

#### Moon's Reflection on Er-Quan (2006)

Hua Yanjun,

Adapted by Wang Fujian

The erhu is a two-stringed, bowed instrument that is one of the most popular instruments in China. This work is adapted (to include the yanggin and xiao) from a famous folk piece for solo erhu that was composed by a blind street musician and symbolizes his suffering, endurance, hope, and triumph. The chamber music format enhances the artistic mood and conception of the original music. The music evokes a silent night with the moon reflecting in a clear spring, echoing the folk piece written decades ago.

#### In the Still of the Night (2007)

Wang Fujian

- "I saw the moonlight before my bed, and wondered if it were not the frost on the ground.
- I raised my head and looked out on the mountain moon
- I bowed my head and thought of my far-off home."

This is a classic poem by the ancient poet Li Bai (701-762 AD), who is widely considered one of the greatest poets from the golden age of Chinese poetry. Interpreting this poem, the composer used the mellow and simple timbre of Chinese musical instruments to present a clear and tranguil night.

#### The Silk Road (2007)

Jiang Ying

The iconic Silk Road symbolizes the cultural exchange between the East and the West. This piece displays the exotic features of musical elements from Western China and Western Asia and features the ruan, liugin, dizi, and percussion.

#### Autumn Yearning by the Dresser

Traditional.

Arr. by Fang Yu and Qiao Haibo

This piece was originally composed for pipa as the fourth tune of Frontier Song Suite, based on the Chinese folk story of Zhao Jun traveling abroad. It pictured Zhao Jun's nostalgia and sadness when coming to the frontier.

#### The Rainbow Skirt and the Feathered

**Coat** (for String Ensemble)

Traditional

This piece of work is ancient and elegant. Performed by seven female musicians, the music sounds like a colorful and romantic dream.

#### Jijiruling (Instrumental Ensemble) (1995) Tang Jianping

The rapid beat of the percussion represents the busy and stressful life of modern people. Later, the free rhythm and familiar melody shows a return to peace and the sweetness of life.

#### Moonlight on the Spring River

(Instrumental Ensemble)

Traditional

This piece is the earliest traditional melody adapted for modern Chinese instruments in Shanghai. It typifies the development of Chinese music in Shanghai at the turn of the 20th century. Here, the arrangement provides a clean, terse form and a more complex instrumental configuration for rich acoustic effects. In this new interpretation, the lyricism in the original score is enriched with an opulent textural harmony.

Program notes provided by Arts Midwest.

ounded in 1952, the **Shanghai Chinese**Orchestra is the first large-scale modern
Chinese orchestra in China. The Orchestra is famous for the unique collaborations between its members and its mastery of diverse works. The Orchestra plays an important role in the development of Chinese music.

The Shanghai Chinese Orchestra continues to develop an extensive repertoire, performed by renowned musicians. Its performance repertoire includes large-format Chinese orchestral works as well as mid- and small-scale traditional works, such as stringed and wind instrumental pieces. Cantonese music, plucked-string instrumental ensembles, and percussion instrumental ensembles. The Shanghai Chinese Orchestra is also actively engaged in composition, which contributes to the Orchestra's rich repertoire. These compositions have received awards from a variety of venues, including the Shanghai Spring International Music Festival and the Shanghai International Art Festival, as well as venues around the world

The Shanghai Chinese Orchestra has performed in more than 80 cities in China and has toured to more than 30 countries and regions throughout the world. The Orchestra often performs for prestigious audiences, including the presidents and chairmen of other countries when they visit China. In 2001 and 2003, the Orchestra performed two Chinese New Year concerts-The Year of Snake New Year Concert and The Year of Goat New Year Concert in the Musikverein, Vienna—to wide acclaim in Europe. In addition, the Orchestra is frequently invited to perform in major activities at home, such as the 2006 Shanghai Cooperation Organization summit, the ASEAN Summit, the 2007 Special Olympics Games, the 2008 and 2010 Shanghai National Day Concert, and the 2010 Shanghai EXPO Week.

#### Chamber Ensemble of the Shanghai Chinese Orchestra

Wang Fujian, *Artistic Director* Wang Haiping, *Stage Manager* Liang Xiaofen, *Foreign Affairs Executive* 

Hu Chenyun, Suona Duan Aiai, Frhu Zhu Yanvun, Erhu Chen Yan, Frhu Deng Yuemei, Erhu Qiao Haibo, Dizi Jin Kai. Dizi Fang Yu, Zheng Mi Songiie, Guain Zhao Zhen, Shena Gao Jing, YangOin Zhou Tao, Pipa Tang Xiaofeng, Pipa Liu Bo, Zhongruan Han Xue, Zhongruan Li Yueru, Daruan Wang Yan, Liugin Wang Yinrui, Percussion Dou Qiang, Percussion Rong Chenchu, Percussion



rofessor **Wang Fujian** is the Artistic Director of Shanghai Chinese Orchestra. He is also the Vice Chairman of the Conducting Department at the Central Conservatory of Music and the Resident Conductor and Artistic Director of the China Youth Chinese Music Orchestra. Since 1985, Wang has conducted Chinese ensembles in performances throughout the world and has been a pioneer in presenting contemporary music in a traditional Chinese musical format. He has led the Shanghai Chinese Orchestra into a new era since joining as its Artistic Director in 2006.

A young erhu musician, Duan Aiai is the administrative erhu officer of the China Musicians Association and the vice president of the erhu committee of the Shanghai Musicians Association. She studied under the famous erhu instructor Professor Wang Yongde. Her awards include First Prize in the National Undergraduate Students of Performing Arts and the Excellent Performing Award in 2002 Shanghai Spring International Music Festival. As a soloist, she has been invited to perform in many countries and has attended many important events. She has held successful recitals in the Shanghai Concert Hall in 2002 and the Musikverein, Vienna, in 2003. Her versatile techniques, her understanding of the music, and her pursuit of the art make her erhu playing full of charm.

UMS welcomes the members of the Chamber Ensemble of the Shanghai Chinese Orchestra and Artistic Director and Conductor Wang Fujian who make their UMS debuts this evening.



Wang Fujian

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# **UMS/Experience**

# UMS EDUCATION & COMMUNITY ENGAGEMENT PROGRAMS

www.ums.org/education

UMS's Education Program deepens the relationship between audiences and the performing arts, while Community Engagement draws people together around the arts and raises awareness of the positive impact the performing arts can have on the quality of life in our region. The program creates and presents the highest quality arts education and community engagement experiences to a broad spectrum of participants, proceeding in the spirit of partnership and collaboration.

Details about all educational and residency events are posted online approximately one month before the performance date. Join UMS E-news to receive updated event information via e-mail. For immediate information, please contact umsed@umich.edu, or call the numbers listed on the following pages.

# ADULT, UNIVERSITY, & COMMUNITY PROGRAMS

Please call 734.615.4077 or e-mail umsed@umich.edu for more information.

#### **Public Programs**

Through public events and contextual material, UMS creates an array of entry points that explore the diversity of artists, art forms, ideas, and cultures represented on the UMS season. These are grouped into four categories:

 Immersive: Experiences that connect deeply with the current mainstage season, including public interactions with artists, master classes, and lectures/panels with artistic and cultural experts

- Exploratory: Educational programs that more broadly explore the ideas, cultures, and values behind artistic work, and the history and tradition of artistic genres, including discussion groups, book clubs, and film screenings
- Interactive: Opportunities for audiences to experiment with their own creativity and participate in the performing arts, including jam sessions, DIY workshops, and movement classes, as well as community receptions that provide a relaxed setting for audiences to network and socialize with each other and with artists
- Contextual: Background material and multimedia content that audiences can delve into anytime before or after a performance

#### **University Connections**

UMS works with 57 academic units and 175 faculty members at U-M, along with many partners at other regional colleges, bringing together visiting artists, faculty, students, and the broader southeastern Michigan community. UMS appreciates the generosity of the many faculty members who share time and talent to enrich the performance-going experience for UMS audiences.

With the aim of educating and inspiring students to participate more fully in the performing arts, UMS student programs range from pre-concert pizza to post-concert dance parties; in-class visits with artists to internships and jobs at UMS. UMS also provides various opportunities for students to attend UMS performances at significantly discounted rates (see ticket discount information on page \$20). Each year, 18,000 students attend UMS events and collectively save \$375,000 on tickets through our discount programs.

• Internships and College Work-Study Jobs Internships and College Work-Study jobs with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, fundraising, and arts education. Semester- and



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year-long positions are available in many of UMS's departments. If you are a U-M student interested in working at UMS, please e-mail kmabrown@umich.edu or visit www.ums.org.

#### UMS Student Committee

Do you believe in the transformative power of the performing arts? Looking for a way to give back and pick up some resume-building experiences while you're at it? UMS is a non-profit organization that relies heavily on volunteer support to continue to bring world-class performing artists to Ann Arbor. Be a part of what we do by joining the UMS Student Committee. Here, you'll have an opportunity to see arts administration happening on the ground level and assist with student-focused marketing and event planning. Student Committee members also have the opportunity to assist in content creation for our conversation-based website, www.umsLOBBY.org, and participate in other fantastic volunteer opportunities.

E-mail us to join the fun: umsscboard@umich.edu.

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 11/12 season.



#### YOUTH & TEENS

Please call 734.615.0122 or e-mail umsyouth@umich.edu for more information.

#### UMS Youth: Arts for the Next Generation

UMS has one of the largest K–12 education initiatives in Michigan. Designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

#### •2011/12 Youth Performance Series

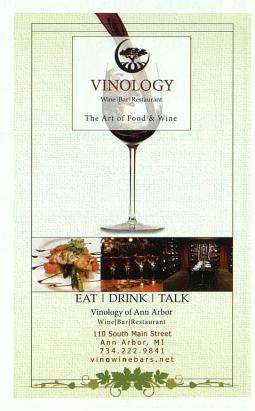
These daytime performances give pre-K through high school students the opportunity to see the same internationally renowned performances as the general public. The Winter 2012 season features the following performances for school audiences: Sphinx Junior Division Honors Concert, Chamber Ensemble of the Shanghai Chinese Orchestra, Sweet Honey In The Rock, San Francisco Symphony, and Zakir Hussain and Masters of Percussion.

#### Teacher Appreciation Month!

February 2012 is Teacher Appreciation Month. Visit www.ums.org/education for special ticket discount information.

#### • Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering educators meaningful professional development opportunities. Workshops, cultural immersions, and book clubs bring the best in local and national arts education to our community, through presentations by Kennedy Center teaching artists, UMS performing artists, and local arts and culture experts. This series focuses on arts





We are proud to collaborate with the University Musical Society in the 2011-2012 season and look forward to many more years of fruitful partnership.

The **Confucius Institute at the University of Michigan** is your gateway to Chinese arts and cultures. Please contact us for details of upcoming exhibitions, lectures, performances and other events.

715 N. University, Suite 201 • Ann Arbor, MI 48104 USA Phone: 734.764.8888 • Fax: 734.764.0808 confucius@umich.edu • http://confucius.umich.edu integration, giving teachers techniques for incorporating the arts into everyday classroom instruction.

#### Student-Artist Interactions

Whenever possible, UMS brings its artists into schools to conduct workshops and interactive performances directly with students, creating an intimate and special experience in students' own environment.

#### • Teacher Advisory Committee

This group of regional educators, school administrators, and K–12 arts education advocates advises and assists UMS in determining K–12 programming, policy, and professional development. If you would like to participate, please contact umsyouth@umich.edu.

UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District as part of the *Kennedy Center: Partners in Education* Program. UMS also participates in the Ann Arbor Public Schools' "Partners in Excellence" program.

#### **UMS Teen**

UMS nurtures the development of young artists and audiences with a yearlong collaborative performance (Breakin' Curfew), ticket discounts (see page #20), and occasional internship opportunities for outstanding high school students.

#### · Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance on Friday, May 11, 2012 at the Power Center, highlighting the area's best teen performers. This show is curated, designed, marketed, and produced by teens under the mentorship of UMS staff.

#### **Education Program Supporters**

Reflects gifts made from July 1, 2010 through November 1, 2011.



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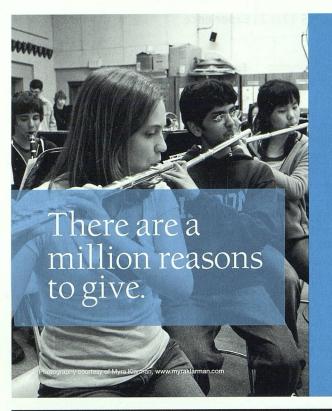
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# **UMS/Support**

here are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through corporate sponsorships, business advertising, individual donations, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

## CORPORATE SPONSORSHIP AND ADVERTISING

#### Sponsorship

As a UMS corporate sponsor, your business comes to the attention of an educated, diverse, and loyal audience of performing arts lovers from throughout southeastern Michigan. You make possible one of our community's greatest assets, and receive valuable benefits for your investment. For example, UMS offers a range of programs that, depending on your level of support, provide a unique venue for:

- Cultivating clients
- Recruiting top talent
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Enhancing corporate image
- Making highly visible links with awardwinning education programs
- Rewarding employees

For more information, please call 734.647.1176.

#### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.647.1176 to learn how your business can benefit from advertising in the UMS program book.

#### INDIVIDUAL DONATIONS

We could not present our season without the invaluable financial support of individual donors. Ticket revenue covers only half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page \$\ilde{\ell}\$36 or call 734.647.1175.

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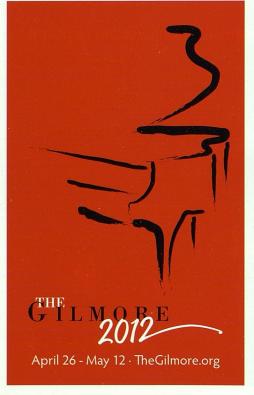


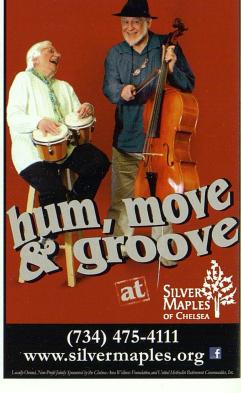


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#### UMS ADVISORY COMMITTEE

The UMS Advisory Committee is an organization of over 80 volunteers who contribute more than 7,500 hours of service to UMS each year. The Advisory Committee champions the mission and advances the goals of UMS through community engagement, financial support, and other volunteer service.

Advisory Committee members work to increase awareness of and participation in UMS programs through the Education & Community Engagement committee, ushering at UMS youth performances, and partnerships with various U-M and community groups.

Raising money to support UMS Education Programs is another major goal of the Advisory Committee. Upcoming events include:

#### 17th Annual Ford Honors Gala

Violinist Joshua Bell and the Academy of St. Martin in the Fields will receive the 2012 UMS Distinguished Artist Award in a brief ceremony as part of their season-ending concert on Sunday, April 22, 2012. The UMS Advisory Committee organizes a Gala event around the performance, which includes the presentation of the DTE Energy Foundation Educator and School of the Year Awards, to raise funds for UMS's Education & Community Engagement Programs. Tickets for the concert are available now: information about purchasing tickets for the Gala will be available in February at www.ums.org.

The Ford Honors Program recognizes the longtime generous support of UMS's Education Program by Ford Motor Company Fund and Community Services.



Ford Motor Company Fund and Community Services

DTE Energy Foundation Educator and School of the Year Awards are sponsored by

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#### On the Road with UMS

Held each September as a launch to the UMS season, more than 300 people annually enjoy an evening of food, music, and silent and live auctions. The 2011 event was held at the A. Alfred Taubman Biomedical Science Research Building and netted nearly \$100,000 to support UMS Education Programs.

#### Advisory Presents...

These social and educational opportunities fall into three categories: Advisory Nights-casual events in members' homes or a specialized gathering in a community location; Artful Encounters—events incorporating the relationship between the visual and performing arts; and Unique Experiences—special opportunities for Advisory Committee members and friends to enjoy themed activities that will typically include a dining experience.

For more information on events being planned for this season, or if you are interested in joining the Advisory Committee, please call 734.647.8009.

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he exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

For more information, please call the Development Office at **734.647.1175** or visit **www.ums.org.** 

Contact us for details on the specific benefits of each level

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#### THANK YOU!

MS has been able to present world-class performances and programs for 133 years because of the loyalty of our donors, many of whom have made multiple gifts to the organization over a number of years. In particular, there are several individuals, corporations, foundations, and government agencies that have provided significant leadership support to the organization over time, enabling UMS to engage more audience members, provide education programs, and expand our offerings. We recognize here those donors whose cumulative giving to UMS totals \$500,000 or more.

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The cost of presenting world-class performances and educational programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. The following list includes donors who made gifts to UMS between July 1, 2010 and November 1, 2011. Due to space constraints, we can only list in the UMS program book those who donated \$250 or more. Please call 734.647.1175 with any errors or omissions. \*Indicates the donor made a contribution to a UMS Endowment Fund

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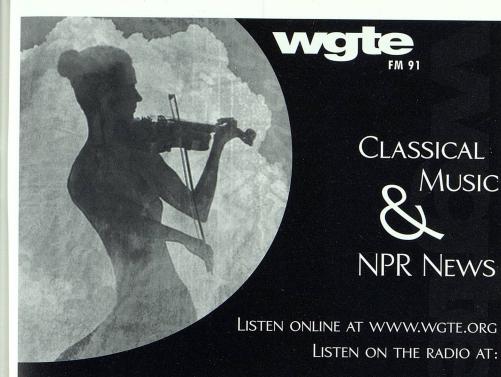
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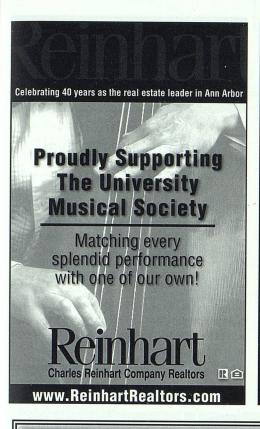
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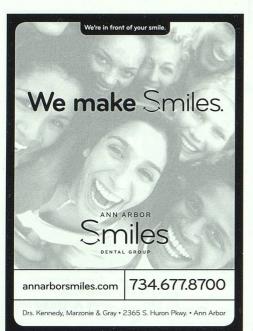
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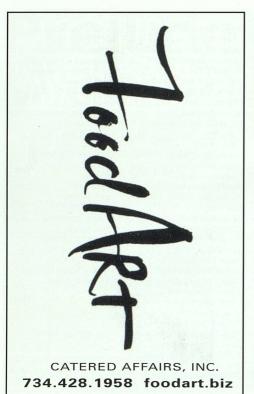
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